

## NEW DINNER GOWNS

Costumes to Wear at the Smart Restaurant.

HIGH NECKED, BUT ELABORATE

Frocks of a New Type Designed for a New Need.

They Are of Richest Materials, May Be of Gorgeous Colors and Are as Costly as Ball Gowns—They Are Always Worn With a Hat—A Style of Dress Developed by the Present Rage for Dining in Public—Color Schemes Based on the Tints of the Woodlands in Autumn—Show Gowns for Matinees at the Opera.

It is not so long since it was considered doubtful form to dine in New York at a restaurant. Really smart people were seldom seen eating at public places except when travelling or taking a shopping luncheon or an after-theatre supper or on some unusual occasion.

To-day more than half a dozen huge and really smart restaurants are crowded every night with fashionable people, and on Sunday evening, once the season is on, you simply can't get a table after 6:30 at an ultra-swagger place. There are two rea-

and extravagantly and always worn with a hat. Never the separate waist in these smart costumes, and seldom any black this season; but all the autumn reds and browns and greens, as well as white, apricot, cream



and wheat, and most often twilight blue and nuphar—the new pink. Usually some one-tone color scheme is carried out in various exquisitely adjusted shades. The handsomest gowns are often made of fine net, embroidered or spangled,

At the foot is the usual full puff of the same material, two inches wide, then above are two rows of medallions, set in alternate clusters of two. The medallions are wheels of chenille couched on black gauze, the chenille in yellow, brown, autumn green and cream shades, circled round with two-inch ruffles of silk. The lower successions of groups of two are twice the size of the upper. This is a new and very popular trimming.

Nearly all the lace or embroidery medallions and stars are set on with circles of puffing or with ruffles or circular folds, thus gaining an elaborate effect by very simple, inexpensive means.

But as to the autumn color frock. There is a full blouse opening over a vest of chenille on gauze and a yoke tucked, and an imitation eon which is gained by rows of puffs. The sleeves are two puffs to elbow, and then a band of deep chrysanthemum brown velvet.

The girdle is bound with velvet. The high stock, for stocks are very high again, is of chenille work with velvet binding.

In the light tints for these high necked

novelties for receptions and opera matinee dresses. And opera clothes are essential this year, for the opera is popular. Women go to the opera to see one another's pretty clothes, much as they go to the horse show. Hence opera clothes are of importance, and the price of the opera box is only one small reason why father dislikes music.

Brown Valenciennes lace is the newest material for gowns of this kind—a rich chestnut brown made over the duldest olive brown. The skirt is full, with a deep full Spanish flounce footed with a double ruffle of crepe de chine and a narrow ruffle to head it.

This frock shows the fad this season of combining different sorts of laces, fine and heavy, silk and wool and in different colors or shades. The blouse of brown valenciennes has a yoke of rich brown corded guipure, a puff of corded silk forming a wavy outline to the yoke.

The sleeve is a double puff to the elbow, ending in chiffon full ruffles. The stock is of white lace, with brown crepe de chine and a knotted scarf, the girdle of crepe de chine, with knotted scarf ends.

silk. There is a double silk ruffle at the foot, and a ruffle set on in scallops above.

The bodice is just a puff of taffeta over the bust, corded upon a corsege of black silk. Above is a flou, without ends, made of a fold of crepe de chine, a row of white Valenciennes lace, then crepe de chine, and Valenciennes again. Heading the top fold is a shirring of orange velvet. Over a crepe plastron vest are crisscross cords of orange velvet, with diamond buttons.

The sleeve carries a medallion on the upper puff. There are two elbow ruffles and a band of orange velvet and frill of valenciennes. A chemise and a stock of valenciennes lace and orange velvet bands are worn. This frock is not an un-



usual example of the mixture of lace and other materials.

Pink in every shade is used for these high necked frocks. Eglantine and dawn are the most fashionable in England, but Paris sends a new shade that is really a pale, lifeless watermelon tint, or perhaps a faded water lily is a shade nearer. In fact, the French name for it is nuphar. It is a subtle and alluring in shadowy fabrics like gauze, grenadine and Japanese chiffon.

A very pretty nuphar frock from Paris is after a floating voluminous Victorian model and is made of Japanese chiffon. The very full skirt, which is aggressive of space when it once reaches the ground, is trimmed with taffeta. Between the ruffles is a waving corded puff, embellished by fine lace medallions at intervals.

A tucked blouse has the usual make-believe eon of rows of puffed silk—one



puff of a duller pink, the last stages of lily pink. There are medallions as decoration. The sleeves are tucked and trimmed with three ruffles, and there is a medallion sleeve cap, edged with faded nuphar silk. A stock of lace and two shades of silk is worn with this gown.

Crepuscule blue is another French suggestion in color. Twilight blue is really steel color out in the country of a summer night. But Paris likes the idea of blue twilight, and promptly manufactures a shade of crepe de chine that expresses the poetical thought, and the frock is lovely enough to uphold the eccentric scheme of introducing a novelty into nature.

The skirt is shirred at the belt and much trimmed at the bottom with crepuscule blue and steel blue folds and ruffles and puffs. The pointed bodice is of satin, and



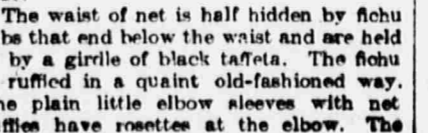
there is a deep round cape yoke falling over a full blouse.

The blouse is shirred and corded to give a pointed effect. The shoulder puff is finished with a narrow ruffle. Then comes a puff and two frills of lace. The lace is spangled with silver blue and there is a blue crystal necklace.

For the slender woman there is a charming idea in ruffled skirts, but you must indeed be a slender maid—no mistake about it. You must consult your mirror, not your friend or lover, before you order a ruffled frock.

A very unusual and most artistic model has a skirt of pale rose net, rather full and long, trimmed with five ruffles of eglantine pleat silk, growing narrow toward the ground. Each ruffle is edged with a narrow corded puff of a deep shade of wild rose.

The waist of net is half hidden by flou tabs that end below the waist and are held in by a girle of black taffeta. The flou is ruffled in a quaint old-fashioned way. The plain little elbow sleeves with net ruffles have rosettes at the elbow. The



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LADY MONSON OPENS A FAIR. Debut of an American Girl as a Public Speaker in England.

The latest American beauty to take a prominent place in the affairs of English life is Lady Monson, who before her marriage was Romaine Stone, and later was the wife of Lawrence Turnure. Mr. Turnure died three years ago in Egypt, and his widow married Lord Monson.

Lady Monson formally opened the eleventh industrial exhibition at Lincoln, England, the other day, and seems to have delighted her husband's friends, although her first public speech was confined to a few words wishing the exhibition prosperity. Public speaking is one of the incidents of English life to which it is most difficult for American women to become accustomed, although with their usual tact they soon manage to learn the trade.

Lady Monson has become especially popular among her husband's friends, as she is living permanently in England for the first time since their marriage. He had previously spent his time in travel, and she is looked upon as the cause of his present willingness to settle in England.

Lord Monson, who came to this country last winter to visit Gen. and Mrs. Roy Stone, his wife's parents, devoted much of his speech to praising the educational system of the United States, to which he attributes most of the financial prosperity of the country.

Lord Monson, who has been absent so much from his own country, made his first appearance as a speaker along with his wife. He is to remain in England and take an active part in political affairs. His father was for years British Ambassador at Paris.

Fruit in Peat Ripened to Maturity. From the Mexican Herald.

What is considered a highly important discovery has just been made in the matter of the shipment of fruit. It is believed that a solution has finally been found of the problem of transporting delicate tropical fruits long distances.

The experiments have been made by a French company, under the auspices of the French Government. The shipments have been made from Guiana and the island of Guadeloupe, in the Lesser Antilles, to France, and the outcome is declared most satisfactory.

The secret of the new process is the envelopment of the fruit in a particular kind of peat or turf, which is known as yellow Dutch peat. Pineapples, bananas, mangoes, papayas, and other delicate fruits have been taken when in perfectly ripe condition, enveloped in the peat substance, and after several weeks spent in transportation have arrived at their destination in a perfectly fresh and sound condition.

Peat, as is known, is vegetable matter more or less decomposed, which passes by insensible degrees into lignite. The less perfectly decomposed peat is generally of a brown color, that which is perfectly decomposed is often black. Now, moist peat, it has for some time been known, possesses a decided antiseptic and preservative property. This is ascribed to the presence of gallic acid and tannin. It is manifested not only in the perfect preservation of ancient trees and of leaves, fruits and the like, but some of the most valuable of them, in some instances, human bodies have been found perfectly preserved in peat, after the lapse of centuries.

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sens for this, the Horse Show and the servant problem.

Women just in for Horse Show week, whose town houses were not yet opened, found it immensely convenient as well as gayly amusing to dine in public. The Horse Show proved the value of the restaurant as a savor of time and worry, and the servant problem which bothers the American woman enforced the lesson.

At first there was great diversity of dress at the restaurant dinner—light waists with



dark skirts, dancing frocks filled up and out with guimpes, an occasional nervous décolleté waist, hats or bonnets or just an aigrette, long gloves and short gloves. English women and American girls who had gone through a London season dared the décolleté effect. Southern women wore second best party frocks and New Yorkers displayed a variety of uncertain, inappropriate garments.

It was all this absurdity of dress that slowly led to the creation of the elaborate high necked dress of richest materials and palest or most gorgeous colors, exquisitely trimmed with rare lace, imported embroideries and jewels, made intricately

elaborate patterns or run with silk. The last method of decoration is wholly new, very beautiful and expensive.

It is of needlework, allover designs, with intricate borders of flowers and leaves brought out in natural colors by threading silk in and out of the net meshes and heavily buttonholing the edges. To have a restaurant frock of this new broderie Nancie is to be very much in the fashion indeed and to be very beautifully dressed.

The silk embroideries on lace or tulle most often imitate the pale Persian color schemes and show a combination of pink, blue and green, with gold threads. For dark colored embroidery, chenille is couched on tulle or chiffon or run through coarse net. Beautiful olive greens and yellow brown on transparent black give a wonderful effect of gorgeous autumn coloring. And if you don't occasionally harmonize



with an October wood landscape you are not in fashion this fall.

A lovely restaurant gown in a rich chrysanthemum brown carries out most effectively an autumn scheme of colors. The brown, which is liberty silk, has a gold lustre and deep brown shadows. The skirt has the full flaring out bell effect, very long, but even all around.

frocks, eglantine is one of the newest and loveliest shades. A frock of delicate twilled silk grenadine in this shade is trimmed with taffeta just a tone deeper. It is the most absurd, superfluous, line-destroying trimming, beloved by our grandmothers.

The long, full skirt carries three rows of ruffles set on in many lines, three inches apart, each ruffle headed with a full corded puff, and in the intervening space is an inch wide corded puff. The skirt is shirred on a pointed yoke, which is tucked.

The waist is a pointed surplice bodice

The sleeve is very new, showing the full stiff shoulder, and is tight to the elbow and lower arm. Of velvet, these sleeves are first cut very long and then shirred down the centre and drawn up to form a wide Alsatian bow. They are three-quarter length and slashed at the inside up to the elbow and finished with tabs of pale green silk and jade and gold buttons. A lace cuff reaches the wrist.

The delicate shade known as maize has grown into dust color, rather full and long, trimmed with five ruffles of eglantine pleat silk, growing narrow toward the ground. Each ruffle is edged with a narrow corded puff of a deep shade of wild rose.

The waist of net is half hidden by flou tabs that end below the waist and are held in by a girle of black taffeta. The flou is ruffled in a quaint old-fashioned way. The plain little elbow sleeves with net ruffles have rosettes at the elbow. The



coming below the waist line, with a yoke and stock of Spanish blond lace, which has not been in fashion for years. Many mothers undoubtedly have sets of wrist pieces and square chemisettes of this blond lace.

The passementerie which edges the surplice is of chenille in pink and blue, and shows little furry flowers with gold cord all edged with silk ruffles. The sleeves are novel. There is a full puff wired out like a baby crinoline, above that two circular folds, and at the elbow a fancy ruffle trimmed with passementerie. A long cuff of silk and lace comes over the wrist.

Entire gowns of dyed laces made up with silk or velvet appliques are among the

Until last winter velvet had for a long time been under a cloud. With the return of picturesque modes the cloud, has at least for the present, disappeared and velvet is the rage. And there are many kinds. Chiffon and liberty are the most graceful, paon the most showy, English velvet the most durable and least attractive and, of course, there is just plain velvet.

A marvelously lovely matinee opera frock is of the showy paon velvet in rich fall green. A long, flaring circular skirt ends in two narrow folds and a surplice extends below the waist in a round bodice. The pointed chemisette of cream lace is set in with a full, actually bouffant puff of cool leaf green. Between the puff and the surplice, lapels turn over the chemisette of pale blue silk embroidered in black and gold. A medallion of the embroidery is seen in the girdle.

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full, of course—every new skirt not tailor-made is full this year.

The fulness is laid in wide plaits about the hips. Then to add more width is a circular deep flounce of heavy Cluny lace, dyed to match. The flounce is half hidden under fine lace medallions, inset and circled with wide taffeta ruffles. In and about the medallions are many wavy lines of puffed

There is a double silk ruffle at the foot, and a ruffle set on in scallops above. The bodice is just a puff of taffeta over the bust, corded upon a corsege of black silk. Above is a flou, without ends, made of a fold of crepe de chine, a row of white Valenciennes lace, then crepe de chine, and Valenciennes again. Heading the top fold is a shirring of orange velvet. Over a crepe plastron vest are crisscross cords of orange velvet, with diamond buttons.